

THE CAECILIA

A monthly magazine devoted to Catholic Church and
School Music, and the Organ.

Founded A. D. 1874 by Sir John Singenberger 1848-1924

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Volume 58

January, 1931

No. 1

The Caecilia

REMEMBER

Ash Wednesday Is February 18! Easter Sunday Is April 5!

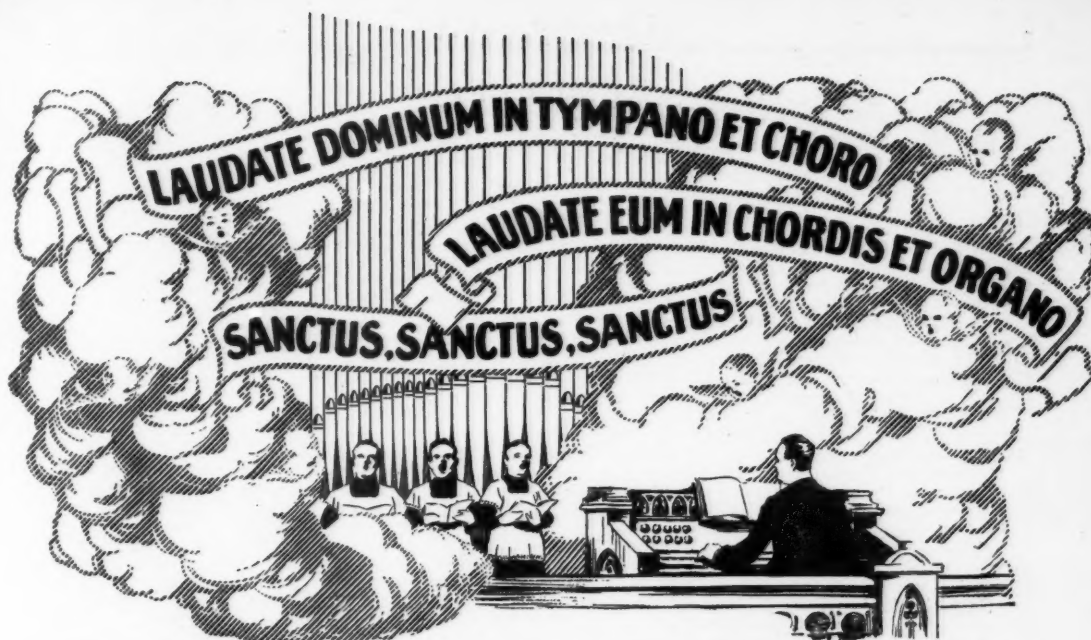
Suggested Music for LENT AND EASTER

Chosen from Past Supplements to the CAECILIA

1927 No. 3	Regina Coeli (S. A. T. B.) Oberhoffer20 Regina Coeli (S. A.) F. Koenen Regina Coeli (S. S. A. A.) Franz Witt Terra Tremuit (C. S. A. A.) J. Singenberger	Veni Sponsa Christi (S. A.) Fr. Koenen To the Sacred Heart (T. T. B. B.) J. Singenberger	
1925 No. 12	Lamentations (T. T. B. B.) H. Gruender, S. J.35	1920 No. 4	Regina Coeli (3 voices) C. Jaspers20 Christ the Lord Is Risen (S. S. A.) J. Mitterer (English and German setting) Hymn to St. Joseph (S. A.) P. Piel
1925 No. 2	Haec Dies (S. A. T. B.) H. Tappert20 Vidi Aquam (S. A. T. B.) P. Griesbacher Christ Is Risen (S. A. T. B.) Otto Singenberger	1919 No. 4	Haec Dies (S. A. B.) J. Schweitzer20 Terra Tremuit (S. A. B.) Fr. Nekes Angelus Domini (S. A.) F. Hegensbach
1924 No. 4	Regina Coeli (S. A. T. B.) H. Tappert20 Haec Dies (T. T. B. B.) H. Tappert Victimae Paschali (S. A.) J. J. Meyer Pascha Nostrum (S. A.) Fr. Nekes	1919 No. 3	Graduale—4 Sundays Quadra- gesima and Passion Sunday....20 Seven Last Words (S. S. A.) J. Singenberger Lenten Hymn (4 equal voices) J. Singenberger
1922 No. 4	Regina Coeli (S. A.) Albert Lohmann20 Easter Hymn (S. S. A.) P. E. Kuntz (English and German words) The World's Salvation (S. S. A.) P. E. Kuntz Fount of Grace (S. A. T. B.) J. B. Molitor	1918 No. 3	Haec Dies (S. S. A.) P. Griesbacher20 Haec Dies (S. A. T. B.) J. G. E. Stehle O. Glorious Easter Vision, H. Tappert (4 male or female voices)
1922 No. 3	Caligaverunt Oculi Mei (T. T. B. B.) A. Lohmann20 The Mysteries of the Sorrow- ful Rosary, A. Wiltberger Adoramus Te Christe (S. S. A.) Orlando di Lasso	1916 No. 3	Vidi Aquam (S. A. T. B.) H. Tappert Regina Coeli (T. T. B. B.) Fr. Witt Regina Coeli (S. A. T. B.) J. Plag Hymn to St. Joseph (S. A.) J. Singenberger
1922 No. 2	Hymn for the Lenten Season (S. A. T. B.) J. B. Molitor.....20 Ave Regina Coelorum (S. A. T. B.) R. J. Van Maldeghem Ave Regina Coelorum (T. T. B. B.) R. J. Van Maldeghem Anima Christi (S. S. A.) P. Griesbacher	1916 No. 2	Palm Sunday Services Complete .25 4 Male Voices. Hosanna, Greg- orian, Ingrediente, Otto Sing- enberger; In Monte Oliveti, Croce, Pueri Hebraeorum, J. Singenberger; Turba Multa, L. Ebner. Improperium, Fr. Nekes.
1921 No. 3	Christus Factus Est (T. T. B. B.) Fr. Witt20 Popule Meus (S. A. T. B.) Palestrina Popule Meus (T. T. B. B.) G. A. Bernabei Hymn to the Sacred Heart (S. A.) Fr. Koenen	VESPERS FOR EASTER SUNDAY , Greg- orian (Vatican) with falso-bordoni for 4 equal voices, J. Singenberger.....35	
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Volume 58

January, 1931

No. 1

Current Comments

(Editor's Note: News for this section is welcome from subscribers and choirmasters in various dioceses. Notice of anniversaries, special ceremonies and other interesting activities solicited.)

BOSTON, MASS.

Among the older choirmasters here, none are better known than Bart Brady, former leader of the orchestra at B. F. Keith's Theatre, and later Manager of the Keith Houses in Boston. He has had charge of the choir at St. Joseph's Church in Somerville, for 31 years, and he was 8 years at St. Anns before that. There are none in the suburbs north of Boston, who can boast a longer continual service in a Catholic Church.

The choir of St. Patrick's Church presented a pageant, "Star of Hope," on December 23rd, assisted by a group under the supervision of the Sisters of the Blessed Sacrament.

BROOKLYN, N. Y.

Carl Schlegel, Baritone Metropolitan Opera Company, and Baritone soloist at St. Patrick's Cathedral, New York City, has chosen the new composition "In Te Speravi" by Rene L. Becker, for use at weddings and at coming programs.

NEW YORK, N. Y.

Pietro A Yon in the New York Herald Tribune recently pointed out that after a summer in Europe he is convinced that the musical services of American Catholic churches far excels those of European churches. "Foreign choirs are deficient not only in personnel but in quality," Mr. Yon said. One of Italy's illustrious Cathedrals pays its mu-

sical director only \$25 a month. In Mr. Yon's native village the organist gets \$2 a month. Singers of course serve without pay.

Francis P. Hession, for 40 years organist at St. Michael's Roman Catholic Church in Manhattan, died November 2nd. He was a brother of the late Joseph Hession, Brooklyn organist, and his family for many generations before him had been gifted musically. Mr. Hession was in his 67th year.

WILMINGTON, DELAWARE

Roland Boisvert, formerly of Dubuque, Iowa, and now director of the choir at St. Peter's Cathedral, has returned from Europe after a period of study under the Solemes monks, in France.

ROCHESTER, NEW YORK

Professor Eugene Bonn has been awarded the pontifical decoration known as "Pro Ecclesia et Pontifice." He is 82 years old and has served at St. Patrick's Cathedral for 40 years. Born in Bavaria, he studied under Rheinberger and other masters of the last generation.

SAN FRANCISCO, CALIFORNIA

Dr. Humphrey J. Stewart, famous San Diego musician, received the title and decoration of the Order of the Holy Sepulchre from Pope Pius XI, some months ago. It was presented to him through Archbishop Hanna in St. Dominics Church.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

The New Victor Recordings of Gregorian Chants

A REVIEW (Continued)

William Arthur Reilly

(A. B., Boston College, Member Boston School Committee, Associate Editor of THE CAECILIA)

In the last issue of CAECILIA we offered our readers some comments upon the New Victor Recordings of Gregorian Chants by the Solesmes monks. We also gave the literal interlinear translations of the texts of four of these records, viz.:

No. 7341 A—Kyrie and Agnus Dei.

B—Gloria in Excelsis and Sanctus.

No. 7432 A—Requiem and Absolve (Introit and Tract from the Requiem Mass.)

B—Domine Jesu Christe (Offertory from the Requiem Mass.)

No. 7343 A—Christus Factus Est. (Gradual of Maundy Thursday.)

Hoc Corpus (Communion from Passion Sunday.)

B—Qui Sedes (Gradual of 3rd Sunday of Advent.)

Dirigatur Oratio Mea (Gradual of 19th Sunday after Pentecost.)

No. 7347 A—Sanctus and Agnus Dei (From Mass: Cum jubilo.)

This article is continued because it serves two purposes. It furnishes a medium to present the translations of the various texts, and calls attention to the perfect examples of Gregorian music which any choirmaster can hear. With the records playing, and these translations in hand, very much can be learned by choirmaster and singer.

A home course in appreciation of Gregorian is achieved. Note how the voices interpret the meanings of the text—now soft, now loud, now slowly, now quickly. Note the beauty of the text and its propriety for the feast or occasion.

Space in the last issue did not permit the translation of the Adoro Te Devote, and Salve Regina (Record No. 7347) so we commence with it here, followed by the texts of four more records.

No. 7347 B—{ Adoro Te Devote (Rhythmus in honor of Blessed Sacrament.)

(Cont'd) { Salve Regina (Antiphon of B. V. M., from Trinity Sunday to Advent.)

No. 7344 A—Alleluia, Justus Germinabit (From the Mass of Doctors.)

B—Memento Verbi Tui (Communion of 20th Sunday after Pentecost.)

Quinque Prudentes (Communion of Mass Virgins.)

Pascha Nostrum (Communion of Easter Sunday.)

No. 7345 A—Ad Te Levavi (Offertory of 1st Sunday in Advent.)

Meditabor (Offertory of 2nd Sunday in Lent.)

B—Montes Gelboe (Antiphon 1st Vespers 5th Sunday after Pentecost, from Monastic Antiphonary.)

Custodi Me (Offertory of Tuesday in Holy Week.)

No. 7346 A—Ecce Quomodo Moritur (Responsory: Tenebrae Holy Saturday.)

B—Tenebrae Factae Sunt (Responsory: Tenebrae Good Friday.)

No. 7348 A—Spiritus Domini (Introit: Mass of Pentecost Sunday.)

Spiritus Sanctus (Communion: Mass of Pentecost Monday.)

Spiritus Qui a Patre (Communion: Mass of Pentecost Tuesday.)

B—Da Pacem (Introit: Mass of 18th Sunday after Pentecost.)

Kyrie No. X (From Mass Orbis Factor.)

(Stanza No. 1)

Adoro Te devote, Latens Deitas,

I adore Thee devoutly, Latent Deity,

(Humbly I adore Thee, hidden Deity,)

Qui sub his figuris, vere latitas;

Who under these appearances, truly hidest;

(Who beneath these symbols art concealed from me)

Tibi se cor meum totum subjicit

To thee my heart entirely subjects itself,

(Wholly in submission, Thee my spirit hails,)

Quia Te contemplans, totum deficit.

Because Thee contemplating, it is entirely deficient,

(For in contemplating Thee, it wholly fails.)

(Stanza No. 5)

O Memoriale mortis Domini!

O Memorial of the death of the Lord!

(O thrice-blest Memorial of my dying Lord!)

Panis vivus, vitam praestans homini!

Bread living, life-giving to man!

(This true Bread of Life doth life to man afford!)

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

Praesta mea menti de te vivere,
Grant to my mind, by Thee to live,
(Grant, O Lord, my soul may ever feed on Thee.)

Et Te illi semper dulce sapere.
And Thee to it ever sweet to taste.
(And Thy taste, of all things, to it, sweetest be.)

(Stanza No. 7)
Jesu quem velatum nunc aspicio,
Jesus whom veiled now I see,
(Jesus, whom in this life veiled I behold.)

Oro, fiat illud quod tam sitio,
I pray, do that which I so desire, (viz.,)
(Grant that what my soul thirsts for with desire untold.)

Ut, Te revelata cernens facie,
That Thy revealed face beholding,
(O may I, beholding Thine unveiled grace.)

Visu sim beatus tuae gloriae. Amen.
In that vision of thy Glory, may I be happy. Amen.
(Rest in blissful vision of Thine open Face. Amen.)

No. 7347 B. (The Text)
Salve Regina, Mater Misericordiae,
Hail, Holy Queen, Mother of mercy,

Vita, Dulcedo, et spes nostra, salve.
Our Life, our sweetness and our hope, Hail.

Ad te clamamus exules, filii Hevae. Ad te suspiramus gementes et flentes in hac lacrymarum valle.
Eia, ergo advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum benedictum fructum ventris tui, nobis post hoc exilium, ostende. O clemens, O pia, O dulcis Virgo Maria.

To thee do we cry exiles sons of Eve. To thee do we send up our sighs, mourning and weeping in this valley of tears. Ah, therefore our advocate, those thy merciful eyes toward us turn. And Jesus the blessed fruit of thy womb, to us after this our exile, show. O clement, O loving, O sweet Virgin Mary.

RECORD NO. 7347

No. 7347 A—Sanctus and Agnus Dei from Mass IX (Cum Jubilo for Feasts of B. V. M.) Liber Usualis Vatican Edition, Pg. 49.

B—Adoro Te Devote Rhythmus in honor of Bl. Sacrament, by St. Thomas Aquinas. Liber Usualis Vatican Edition, Pg. 50.

Salve Regina. Antiphone of B. V. M. (from Trinity Sunday to Advent.) Liber Usualis, Vatican Edition, Pg. 20.

A) "These two pieces have Fa as tonic and resemble closely the modern major mode. In their general outline however, they are beautiful with great suppleness and freedom of rhythm.

B) Although modern, these two composition have been included because they are frequently sung and because they are good examples of syllabic chants." (Dom. J. G., O. S. B.)

(The Texts)

For texts of 7347 A: **Sanctus and Agnus Dei**, (see our annotations upon Record No. 7341 A & B).

B: **Adoro Te Devote.**

We believe that some such commentary as the following would be welcome to a person about to listen to this record.

The celebrated Rhythmus (Rhyme) or Oratio (Prayer composed by St. Thomas Aquinas, and known as the "Adoro te devote" is a hymn to the Blessed Sacrament no less remarkable for its Latin rhythmic beauty than for its equally deep thought and theological content. It has no formal place in the Mass of Divine Office but is contained in the collection of prayers in the Breviary suggested for use in Thanksgiving after Mass. Many persons may recognize some of its lines, notably the opening one, which are often used as apt thoughts for embroidered inscriptions on altar coverings, etc.

It is frequently sung as a recessional by religious communities and seminarians, chanted by heart while proceeding to the sacristy after Benediction. Its beautiful Gregorian melody is worthy of special note and admiration, both in itself and for the manner in which it fits the thought and enhances its expression. Its musical simplicity marks it as a hymn well within the capacity of the ordinary people, a dignified strain perfectly adapted to quick mastery, and thus general popular use.

RECORD NO. 7344

A—Alleluia, Justus Germinabit. (From the Mass of Doctors.)

(Dom Gajard's Comment) "This first melody brings out admirably the feeling of the text. The jubilus of the alleluia is of exquisite melodic design, its rhythmic sequence like a three-fold flight, alights softly on the tonic. The melody unfolds with marvellous suppleness and life on the words: **Germinabit** and **Florebit**, and seems to suggest a tone picture of the unfolding and blossoming of virtue in the soul of the just man."

(The Text)

(Please turn to page 24)

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Hints for the Singer

Proper Syllabication

(Based on comments of Dom. Johnner O. S. B. in New School of Gregorian Chant. Copyright 1925 Pustet.)

A consonant between two vowels belongs to the syllable which it follows. Thus bonae, not bon-ae; ti-bi, not tib-i; etc.

Two consonants at the beginning of Latin and Greek words belong to the following syllable: pa-tris, a-gnus, no-men, fi-li-i, se-nes, etc.

Beware of indifference to these precepts. Habits of careless enunciation creep on unknown to the singer, just as they do to speakers. You will note that in McLaughlin & Reilly Edition, most of the publications are issued with phonetic syllabication, as outlined above, instead of the usual literal syllabication. The training of choirs thus becomes that much easier, and singers are helped to properly enunciate each syllable. Thus the word Sanc-tus will be found Sanctus, which prevents closing of the throat by the inexperienced singer, while singing the first note of the word when it occurs.

The liturgical books, contain this type of syllabication in many places.

Vested Choirs

We hear much of the liturgy, and its associate symbolism in the ritual.

Why are there not more vested choirs? Vestments appeal through the eye, while the music appeals through the ear, aiding the congregation to direct its thought to God.

The singers are reminded of their part and importance in the service, reducing problems of behavior.

Vestments for the choir last almost indefinitely, they impart a religious atmosphere to all present, and they indicate that there is an executive in charge who has a sense of the fitness of things.

Arrange now to obtain vestments for your choir, remembering that the choir performs an integral part of the service, at most functions. Let American people join the hosts of European choirs who recognize this adjunct to proper organization.

Statistics

2,640,000 students are in our Catholic educational institutions this year. These, in about 10,841 schools and colleges. About 89,000 instructors are employed.

The Department of Education of the National Catholic Welfare Council, so estimates on the following data:

2,283,000 pupils in 7,811 elementary schools.

228,000 pupils in 2,235 high schools.

102,000 pupils in 171 Catholic Colleges.

9,000 pupils in 77 Catholic normal schools.

18,000 pupils in 187 seminaries.

Six new Catholic Colleges for women are included in this estimate, the only one of these which is of senior grade being the new Mundelein College, Chicago, Illinois, for women, also the only skyscraper college for women in the U. S. Five new junior colleges for women are reported, one each being located in Davenport, Iowa; Springfield, Illinois; Atchison, Kansas; St. Joseph, Kentucky, and Louisville, Kentucky.

Said the saxophone player (after finishing number) "What was that we just played?"



Directions for Choir at Vespers

(Editor's Note: This is the third of a series of articles on the form and order of performing common services in the Roman Catholic Church. Previous issues gave similar concise directions for High Mass, and Requiems. Subsequent numbers will contain directions for Benediction, Forty Hours, Palm Sunday, Tenebrae, Confirmations, 1st Mass of Priests, etc., until a complete set has been made. If demand then warrants, the articles will be combined in a small inexpensive "Handbook for Catholic Choirs" and permanently cataloged.)

The Office of Vespers consists of five Psalms, (each of which is followed by and preceded by an Antiphon), a little Chapter, a Hymn, a Versicle, the Magnificat (which is also preceded and followed by an Antiphon like the Psalms), one or more Collects, the Benedicamus Domino, with its Response Deo Gratias, and a proper Antiphon to the Blessed Virgin.

The Roman Vespereal contains all the music for Vespers and Compline. Simple settings of the Gregorian Vespers in modern notation with falso-bordoni for 4 voices have been made by John Singenberger and are available separately for 35c per copy. Antiphons, Magnificats and appropriate motets in various settings are available separately also, where variety is desired during the year.

The Procedure at Vespers is as follows:

- 1—Each Antiphone is intoned by one of the Clergy or a Cantor, and the choir continues the singing of it.
- 2—The Psalm is intoned by the Cantor, who sings the first half of the first verse. The choir continues singing each verse Antiphonally (either by dividing the choir or by singing alternately with a Cantor).
- 3—The Antiphone is then intoned by the Cantor again, and the choir sings it through to the end. On Sundays during Paschal time, there are no proper Antiphons, all five Psalms of Vespers are sung to an Alleluia which is repeated after the Psalms, three times.
- At some Vespers (on Semidoubles) only the first phrase of each Antiphon is sung before the Psalm, but the whole Antiphon is sung after the Psalm. If the Antiphon begins with the first words of the Psalm which immediately follows it, the Cantor in intoning the Psalm, does not repeat those words, but goes on where the Antiphon stopped.
- 4—The Hymn is intoned by the Celebrant and sung in alternate verses by the choir. Half the choir singing one verse and the other half of the choir following with the second verse, and so on, alternately.
- 5—The Versicle is sung by two Cantors, the Response by the whole choir.
- 6—The Magnificat Antiphon is intoned by the Celebrant, and sung in the same manner as the other Antiphons.
- 7—The Benedicamus Domino is sung to settings which vary with the rank of the office. The Cantor sings the Benedicamus, the choir answers: Deo Gratias.
- 8—The proper Antiphons to the Blessed Virgin are as follows:
 - Alma Redemptoris**—sung from the Vespers of the Saturday before the first Sunday of Advent to Vespers of the 2nd of February inclusive.
 - Ave Regina**—sung from Compline of the second of February until Easter.
 - Regina Coeli**—sung from Compline of Holy Saturday to first Vespers of Trinity Sunday.
 - Salve Regina**—sung from the first Vespers of Trinity to Vespers of Saturday before the first Sunday of Advent.
- 9—The Cantor then intones the Versicle, to which the choir responds and the Celebrant sings the Collect.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

The Caecilia

OTTO A. SINGENBERGER.....Editor
ARTHUR REILLY.....Associate Editor

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His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Strandicus and Climacus

Dissonance
and
Consonance

There is an extremely piquant Mexican dish, called **chili con carne**—literally, chili with meat. The arrangement of the words in this bit of culinary nomenclature is significant and shows the relative importance of the ingredients of this much relished dish. The red-hot chili is supposed to be only a condiment; but here it is given the monopoly of the palate, and meat is reduced to the subordinate role of a mere flavor of the chili. And this saliva-stirring concoction is eaten by the Mexicans and by many other people, not with fear and trembling as a frigid Northerner might suppose, but **con mucho gusto**. Now let us substitute for the words "chili" and "carne" respectively the words "dissonance" and "consonance," and we shall come close to having a basic formula for our very modern music, viz: dissonance with consonance. How we moderns have learned to eat musical chili! Johannes Schreyer, the Dres-

den musical sarvant, writes about this as follows: "Dissonance was originally a means of facilitating musical hearing; it helped to group, to differentiate and contrast the parts of the melody, to bring out prominently certain tones and chords, and in this way was an aid to memory. The old and seemingly pedantic rules laid down for the preparation and stepwise resolution of dissonance had a very sane purpose. They were meant to keep our sense of dissonance from becoming blunted. Once the dominant seventh and then gradually also all the other dissonances were declared no longer in need of preparation, dissonance become something common, even something banal. The study of Bach has acquainted and familiarized us with the interrupted and skipwise resolution of dissonance and, what is more, with its non-resolution—even in two-part writing (cfr. Bach's **Inventions**). There can be no question that our sense of dissonance has, by this time, been very much dulled. For slight excitations we often have no more sensibility at all, which explains the fact that our ear is able to stand the resolution of one dissonance into another, a thing that formerly irritated the "natural" sense very much. The only way to account for all this satisfactorily is, probably, to bear in mind that the process of hearing, originally a purely sensual one, has in the course of the last two centuries become more and more intellectualized and complicated with other impressions and, in this wise, naturally also more and more diluted, so to speak. As a matter of fact, many dissonances are no longer perceived by us as dissonances. In the case of some hearers it may even be that most dissonances do not exert themselves farther than the threshold of consciousness and so are not really felt at all." A. L.

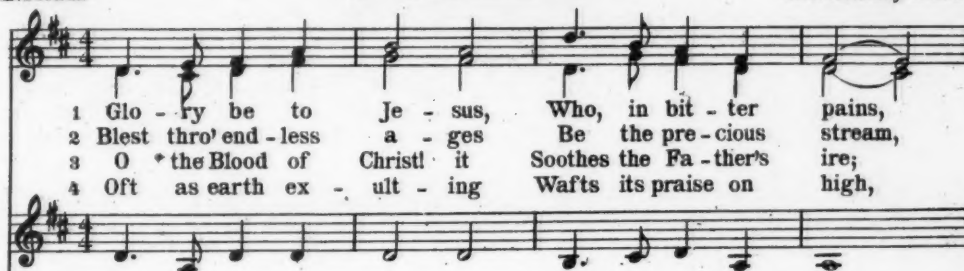
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HYMNS FOR LENT

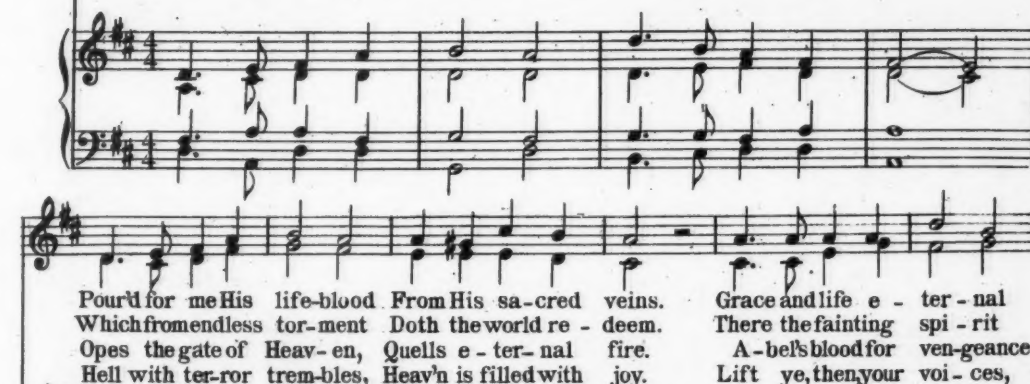
THE PRECIOUS BLOOD¹

Rev. B. Caswall

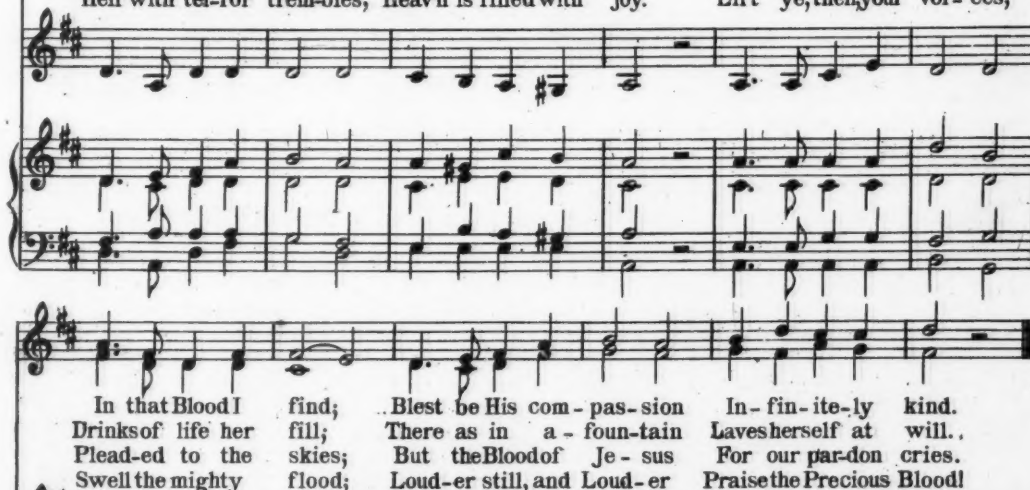
Rev. A. Young C. S. P.



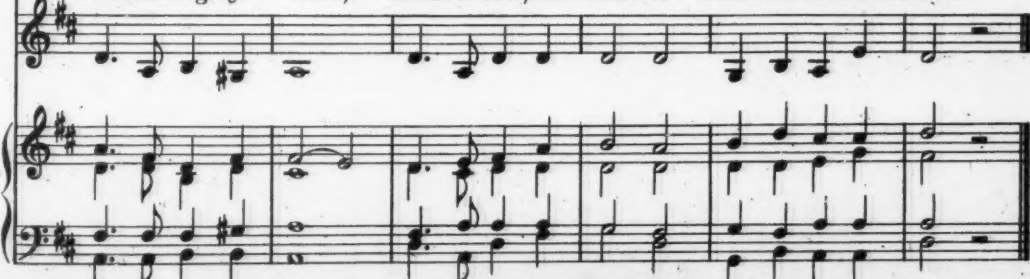
1 Glo - ry be to Je - sus, Who, in bit - ter pains,
2 Blest thro' end - less a - ges Be the pre - cious stream,
3 O * the Blood of Christ! it Soothes the Fa - ther's ire;
4 Oft as earth ex - ult - ing Wafts its praise on high,



Pour'd for me His life-blood. From His sa - cred veins. Grace and life e - ter - nal
Which from endless tor - ment Doth the world re - deem. There the fainting spi - rit
Opes the gate of Heav - en, Quells e - ter - nal fire. A - bel's blood for ven - geance
Hell with ter - ror trem - bles, Heav'n is filled with joy. Lift ye, then, your voi - ces,



In that Blood I find; Blest be His com - pas - sion In - fin - ite - ly kind.
Drink of life her fill; There as in a - foun - tain Lav - es her - self at will.
Plead - ed to the skies; But the Blood of Je - sus For our par - don cries.
Swell the mighty flood; Loud - er still, and Loud - er Praise the Precious Blood!



¹ May be sung (1) as a unison chorus; (2) as a two-part chorus (upper staff); or (3) as a four-part chorus (two lower staves).

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GOD OF MERCY AND COMPASSION

Rev. E. Vaughan, C. SS. R.

Adapted from "Mission Hymns"
by Sisters of Mercy

1 God of mer - cy and com - pas-sion, Look with pit - y down on
 2 By my sins I have de - ser-ved Death and end - less mis - er -
 3 By my sins I have a - bandoned Right and claim to heaven a -
 4 See our Sa viour bleed ing, dy ing, On the cross of Cal - va -

me; Fa-ther let me call Thee Fa-ther, 'Tis Thy child re- turns to Thee.
 y, Hell with all its pains and tor-ments, And for all E - ter ni - ty.
 bove, Where the Saints re-joice for - ev - er, In a bound-less sea of love.
 ry; To that cross my sins have nailed Him, Yet He bleeds and dies for me.

Je - sus, Lord, I ask for mercy; Let me not im-lore in vain, All my sins I

now de-test them, Nev - er will I sin a - gain, Nev - er will I sin a - gain.

JESUS, MY GOD, BEHOLD AT LENGTH THE TIME¹

9

Rt. Rev. James Chadwick

French Choral

1 Je - sus, my God, be - hold at length the time
 2 Since my poor soul Thy pre - cious Blood hath cost,
 3 Kneel - ing in tears, be - hold me at Thy feet;

When I re - solve to turn a - way from crime;
 Suf - fer me not for ev - er to be lost.
 Like Mag - da - len, for give - ness I en - treat.

O par - don me, Je - sus, Thy mer - cy I im - plore, I will

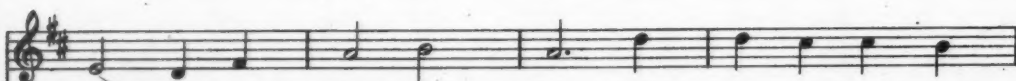
nev - er - more of - fend Thee; fend Thee, no, nev - er - more.

¹ May be sung (1) as a unison chorus, (2) as a two-part chorus (upper staff), (3) as a four-part chorus (two lower staves).

BENEATH THE CROSS

Sisters of Mercy

1 Be - neath the cross of Cal - v'ry sad and
 2 Oh, to that scene so full of keen - est
 3 I love thee, suf - f'ring Moth - er, and I
 4 O gen - tle Queen of Mar - tyrs, Moth - er



lone, — My Queen, Thou art; The Vic - tim hangs re -
 grief, — Let me draw near And let me give thee
 know — How great must be The depth of sin to
 mine, — Beg thy dear Son To hide my heart for



jec - ted by His own — With bro - - ken — Heart.
 sol - ace and re - - lief, — Thy soul — to — cheer.
 bring so bit - ter woe To thy Son — and — thee.
 ev - er - more in thine — Till both — are — one.



1 O come and mourn with me a while; See,
 2 Have we no tears to shed for Him; While
 3 What was Thy crime, my dear - est Lord? By
 4 O break, O break, hard heart of mine; Thy
 5 Come, take Thy stand be - neath the Cross, And
 6 O Love of God! O sin of man! In

Ma - ry calls us to her side; O come and
 sol - diers scoff and Jews de - ride? Ah! look how
 earth, by heaven, Thou hast been tried And how
 weak self love and guilt - y guilt - y
 let the Blood from out that pride His Pi - late
 this dread act your strength is tried; And gen - tly - to -

let us mourn with her; Je - sus, our
 pa - tient - ly He hangs; Je - sus, our
 found of too much love; Je - sus, our
 and His Ju - das were; Je - sus, our
 on thee, drop by drop; Je - sus, our
 ry re - mains with love, For He, our

Love, Je - sus, our Love, is cru - ci - fied!
 Love, Je - sus, our Love, is cru - ci - fied!
 Love, Je - sus, our Love, is cru - ci - fied!
 Love, Je - sus, our Love, is cru - ci - fied!
 Love, Je - sus, our Love, is cru - ci - fied!
 Love, For He, our Love, is cru - ci - fied!

STABAT MATER DOLOROSA¹

*Ascribed to
Jacobus de Benedictis*

Ancient Melody

1 Sta - bat Ma - ter do - lo - ró - sa Ju - xta
2 Cu - jus á - ni - - mam ge - men - tem, Con - tri -
3 O quam tri - stis et af - flí - cta Fu - it
4 Quæ moe - - ré - bat et do - lé - bat, Pi - a
5 Quis est ho - mo qui non fle - - ret, Ma - trem

cru - cem la - cry - mó - sa, Dum pen - dé - bat Fí - li - - us.
stá - tam, et do - lén - tém, Per - tran - sí - vit glá - di - - us.
il - la be - ne - dí - cta Ma - ter U - ni - gé - ni - - til!
Ma - ter, dum vi - dé - bat Na - ti poe - nas ín - cly - - ti.
Chri - sti si vi - dé - ret In tan - to sup - plí - ci - - o?

- | | | |
|---|--|--|
| 6 Quis non posset contristári,
Christi Matrem contemplári
Doléntem cum Filio? | 11 Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo válide. | 16 Fac, ut portem Christi mortem,
Passiónis fac consórtem,
Et plagas recólere. |
| 7 Pro peccátis suæ gentis
Vidit Jesum in torméntis,
Et flagéllis súbditum. | 12 Tui Nati vulneráti,
Tam dignáti pro me pati,
Poenas mecum dívide. | 17 Fac me plagis vulnerári,
Fac me cruce inebriári,
Et cruóre Fílii. |
| 8 Vidit suum dulcem Natum
Moriéndo desolátum,
Dum emisit spíritum. | 13 Fac me tecum piè flere,
Crucifixo condolére,
Donec ego víxero. | 18 Flammis ne, urar succénsus,
Per te, Virgo, sim defénsus
In die júdicii. |
| 9 Eia, Mater, fons amóris,
Me sentíre vím dolóris
Fac, ut tecum lúgeam. | 14 Juxta crucem tecum stare.
Et me tibi sociáre,
In planctu desídero. | 19 Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victória; |
| 10 Fac, ut árdeat cor meum
In amándo Christum Deum,
Ut sibi compláceam. | 15 Virgo vírginum præclára,
Mihi jam non sis amára,
Fac me tecum plángere. | 20 Quando corpus moriétur,
Fac, ut ánimæ donétur
Paradísi glória. |

¹ May be sung (1) as a unison chorus, (2) as a two-part chorus (upper staff), (3) as a four-part chorus (two lower staves).

St. Thomas Aquinas

Gregorian Melody
Solesmes VersionThird
Mode

1 Pan-ge, lin-gua, glo-ri-ó - - si Cór - po-ris my-sté - ri - um, —
 2 No-bis da-tus, no-bis na - tus Ex in-tá-cta Vir - gi - ne, —
 3 In su-pré-mae no-cte coe - nae, Re - cúmbens cum frá-tri - bus, —
 4 Ver-bum ca-ro, pa-nem ve - rum, Ver - bo carmen éf - fi - cit, —
 5 Tantum er-go Sa-cra-mén - tum Ve - ne-ré-mur cé-r - nu - i, —
 6 Ge-ni - tó - ri, Ge-ni - tó - que, Laus et ju - bi - lá - ti - o, —

San-gui - nis - que pre - ti - ó - si, Quem in mun - di pré - ti - um —
 Et in mun-do con-ver - sá - tus, Spar - so ver - bi sé - mi - ne, —
 Ob-ser - vá - ta le - ge ple - ne Ci - bis in le - gá - li - bus, —
 Fit - que san-guis Chri-sti me - rum, Et si sen-sus dé - fi - cit, —
 Et an - tí-quum do - cu - mén - tum No - vo ce - dat rí - tu - i, —
 Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dí - cti - o; —

Fruc-tus ven-tris ge-ne-ró - si, Rex ef-fú-dit gén - ti - um.
 Su - i mo-ras in-co-lá-tus Mi-roclausit ór - di - ne.
 Ci-bum tur-bae du-o-dé nae Se-dat su - is má - ni - bus.
 Ad fir-mán-dum cor sin-cé rum So-la fi-des súf - fi - cit.
 Praestet fi-des supple-méntum Sén-su-um de - fé - ctu - i.
 Pro-ce-dén-ti ab ũ - tróque Compar sit lau-dá - ti - o A - - men.

¹ May be sung in unison or as a four-part chorus.

VEXILLA REGIS PRODEUNT

V. H. C. Fortunatus

Gregorian Melody
Solesmes Version

1 Ve - xíl - - la Re - - - gis pród - - - e - unt:—
 2 Quae vul - - ne - rá - - - ta lán - - - ce - ae —
 3 Im - plé - - ta sunt — quae cón - - - ci - nit —
 4 Ar - bor — de - có - - - ra, et fúl - - - gi - da, —
 5 Be - á - - - ta, cu - - - jus brá - - - chi - is —
 6 O Crux, a - ve, — spes ú - - - ni - ca, —
 7 Te, fons — sa - lú - - - tis Trí - - - ni - tas, —

First Mode

Ful-get Cru-cis — my-sté - - ri - um, — Qua vi - ta mor - tem pér - tu - lit —
 Mu-cró-ne di - ro, crí - mi - num — Ut nos la - vá - ret sór - di - bus, —
 Da-vid fi - dé - li cár - mi - ne, — Di-cén-do na - ti - ó - ni - bus, —
 Or-ná-ta Re - gis púr - pu - ra, — E - lé - cta di - gno stí - pi - te —
 Prétium pe-pén - dit sáe - cu - li, — Sta-té - ra fa - cta cór - po - ris, —
 Hoc pas-si - ó - nis tém - po - re — Pi - is ad - áu - ge gra - ti - am —
 Col-laú-det o - mnis spí - ri - tus: — Qui-bus Cru-cis vi - ctó - ri - am, —

Et mor - - - te vi - - tam pró - tu - lit. —
 Ma - ná - - - vit un - da et sán - gui ne. —
 Re - gná - - - vit a li - gno De - us. —
 Tam san - - - cta mem - bra tán - ge - re. —
 Tu - lít - - - que prae - dam tár - ta - ri. —
 Re - ís - - - que de - le crí - mi - na. —
 Lar - gi - - - ris, ad - de prae - mi - um. — A - - - men.

Et mor - - - te vi - - tam pró - tu - lit. —
 Ma - ná - - - vit un - da et sán - gui ne. —
 Re - gná - - - vit a li - gno De - us. —
 Tam san - - - cta mem - bra tán - ge - re. —
 Tu - lít - - - que prae - dam tár - ta - ri. —
 Re - ís - - - que de - le crí - mi - na. —
 Lar - gi - - - ris, ad - de prae - mi - um. — A - - - men.

(For Palm Sunday)

HOSANNA FILIO DAVID

INGREDIENTE DOMINO

Rev. IGN. M. WILKENS, O.F.M.

Op 63a

Grandioso

Soprano Alto
ff
Ho - san - na fi - li - o Da - vid: Ho - san - na Fi - li - o
Ho - san - na to the son of Da - vid

Tenor
ff
Ho - san - na fi - li - o Da - vid: Ho - san - na Fi - li - o

Bass
ff
Ho - san - na fi - li - o Da - vid: Ho - san - na Fi - li - o

Organ
ad lib.
ff
Grandioso

ff
Da - vid: Ho - san - na Ho - san - na fi - li - o Da - - -

ff
Da - vid: Ho - san - na Ho - san - na fi - li - o Da - - -

ff

Made in U.S.A.

vid: in no - mi - ne Do - mi - ni.

vid:

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
Blessed is he that com - eth in the name of the Lord

di - ctus qui

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne -

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne -

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

O Rex Is-ra-el: O Rex Is-ra-el: Ho-
 o King of Is-ra-el:

san-na, Ho-san-na in ex-cel-sis. Ho-san-na, Ho-
 san-na, Ho-san-na in ex-cel-sis. Ho-san-na, Ho-

san-na, Ho-san-na, Ho-san-na in ex-cel-sis.
 san-na, Ho-san-na, Ho-san-na in ex-cel-sis.
 san-na, Ho-san-na, Ho-san-na in ex-cel-sis.

cresc.
cresc.
cresc.
cresc.

(For Palm Sunday)
INGREDIENTE DOMINO

Rev. IGN. M. WILKENS, O.F.M.
 Op. 68b

Maestoso

Soprano Alto
 In - gre - di - en - te Do - mi - no in san - ctam ci - vi -

Tenor
 In - gre - di - en - te Do - mi - no in san - ctam ci - vi -

Bass
 In - gre - di - en - te Do - mi - no in san - ctam ci - vi -

Organ
ad lib.

ta - tem, He - brae - o - rum pue - ri, He - brae - o - rum

ta - tem, He - brae - o - rum pue - ri, He - brae - o - rum

pue - ri re - sur - re - cti - o - nem, re - sur - re - cti -

pue - ri re - sur - re - cti - o - nem, re - sur - re - cti -

marcato o - nem vi - tae, vi - tae pro - nun - ti - an - tes, *ritard* *a tempo*

marcato o - nem vi - tae, vi - tae pro - nun - ti - an - tes, *ritard* *a tempo*

marcato o - nem vi - tae, vi - tae pro - nun - ti - an - tes, *ritard* *a tempo*

marcato cum ra - mis pal - ma - rum, *ritard* *a tempo*

marcato cum ra - mis pal - ma - rum, *ritard* *a tempo*

marcato cum ra - mis pal - ma - rum, *ritard* *a tempo*

cum ra - mis pal - ma - rum, Ho - san - na

cum ra - mis pal - ma - rum, Ho - san - na

ra - mis pal - ma - rum, cla -

ritard *a tempo*
cla - ma - bant, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

ffritard *a tempo*
cla - ma - bant, Ho - san - na in ex - cel - sis, Ho - san - na in ex -

ffritard *a tempo*
ma - bant,

cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis. *Fine.*

cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis. *Fine.*

Fine.

Fine.

(CHORAL) Alla breve

Cum au - dis - set po - pu - lus quod Je -

Ala breve

sus ve - ni - ret Je - ro - so - ly - mam, ex - i - e -

ritard - - - - - D.S. %

runt ob - vi - am e - - - - i. D.S. %

ritard - - - - - D.S. %

runt ob - vi - am e - - - - i. D.S. %

ritard - - - - - cum D.S. %

Popular Choruses in McLAUGHLIN & REILLY CO., EDITION

(For Sop., Alto, Tenor and Bass unless otherwise indicated *Indicates that composition is included with others under the same edition number)

Adeste Fideles		O Bone Jesu	
245 Novello, V., Latin words only.....	12	76 Palestrina.....	12
Adoramus Te, Christe		O Cor Jesu	
52 Palestrina.....	12	*218 McDonough, F. J.....	12
Alla Trinita		O Domina Mea	
68 XV Century.....	12	277 Smith, Jos.....	12
Anima Christi		O Rex Glorias	
74 Huribut, Rev. S. S.....	12	264 McDonough, F. J.....	12
Ascendit Deus		O Salutaris	
263 Turner, Rev. J. E.....	15	103 Auber.....	12
Asperges Me		*190 Adam (Noel—O Holy Night).....	12
124 } Brosig, M.....		158 Cirillo, V., Tenor Solo and Chorus...	12
242 } Witska, C. B.....	12	203 Cirillo, V.....	12
*242 Erst, S. A.....	12	188 Costa, M., Tenor solo and chorus...	12
*227 Marsh, W. J.....	12	206 Elgar, Edw.....	12
61 } O'Brien, F. J.....		*190 Dubois, T.....	12
125 } Vatican Version, Plain Chant.....	12	*189 Falkenstein, J.....	12
248 Smith, T. S.....	12	273 Whiting, Geo. E.....	12
Ave Maria		182 Zulueta, F. M., bar. solo and chorus..	12
101 Abt, F. Sop. solo and chorus.....	12	Panis Angelicus	
250 Arcadelt, J.....	12	*190 Dubois, T.....	12
261 Capelloni, V.....	15	152 Franck, Cesar, sop. or tenor solo and	12
*217 Marsh, W. J.....	12	chorus.....	12
233 Millard, H. (adapted) solo and chorus..	12	63 Palestrina.....	12
177 Smith, Jos.....	12	Pascha Nostrum	
216 Volpe, Peter.....	12	*108 Falkenstein, J., Easter communion...	12
56 Witt, Dr. F. X.....	12	Puer Natus Est	
Ave Verum		93 Capocci, G.....	20
60 Falkenstein, J.....	12	Regina Coeli	
240 Gounod, Chas.....	12	252 Lambillotte, R. P.....	12
46 Guilman, A.....	12	204 McDonough, F. J., (S. T. B.).....	12
75 Leclercq, J.....	12	*153 Miller, P. J.....	12
241 Marsh, W. J. Sop. solo and chorus..	12	224 Werner, duet and chorus.....	12
*218 McDonough, F. J.....	12	Responses at High Mass	
202 St.-Saens, C.....	12	81 Union (on cards).....	12
Benedictus Sit		97 Harmonized, R. R. Terry (on cards)..	12
151 O'Brien, B. M.....	12	Resurrexi	
Confirma Hoc Deus		*108 Falkenstein, J.....	12
220 McDonough, F. J.....	12	Salve Pater	
Cor Jesu		*7 Overeem, M. van, 2 voices.....	12
212 Marsh, W. J.....	15	Salve Regina	
57 Terry, R. R.....	12	96 Haydn, M.....	12
Diffusa est Gratia		Sanctus	
135 Brosig, Offertory, Feast of Virgins...	12	64 Rossini.....	16
Domine Salvum, Fac Populum		Sic Sacrificium	
284 McDonough, F. J.....	15	200 Antcliffe, Herbert.....	12
Ecce Sacerdos		Sit Nomen Domini	
131 Elgar, Edw.....	12	88 Cagliero (S. S. A. or B.).....	12
37 Gounod, Chas., for 3 equal voices....	12	Tantum Ergo	
247 Gounod Chas., (arranged).....	12	194 Abt, F.....	12
285 McDonough, F. J.....	12	253 Berge, L., sop. solo and chorus.....	12
58 Wilkins, Iga. M.....	12	62 Bossairs.....	12
Haec Dies		127 Dwyer, R. J.....	12
109 Abbadie, R. P.....	12	171 Arr. from Grieg, bar. solo and chorus..	12
154 Grazoli, A.....	12	*189 Falkenstein, J.....	12
*153 Miller, P. J.....	12	106 Gounod, Chas.....	12
In Manus Tuas		71 Grison, J.....	12
*102 Novello, V.....	12	183 Hicks, J. A., solo and chorus.....	12
In Te Speravi		230 Lambillotte, R. P. L.....	12
257 Marsh, W. J., tenor solo and chorus..	12	238 Millard, H.....	12
Jesu Dulcis Memoria		196 Rossi, bass solo and chorus.....	12
258 Marsh, Wm. J.....	12	*103 Schubert, F.....	12
Jubilate Deo		72 Sewell, Wm.....	12
83 Aiblinger.....	12	123 Silas, E.....	12
Lauda Jerusalem		195 Verdussen.....	12
150 O'Brien, B. M.....	12	Te Deum	
Magnificat		90 Gregorian, voice part.....	10
121 Ett, Casper.....	12	Terra Tremuit	
Nato Nobis Salvatore		205 McDonough, F. J.....	12
163 Reyschoot, D van.....	15	Tota Pulchra Es Maria	
Oremus pro Pontifice		278 Smith, Jos.....	12
Overeem, van for 2 voices.....	12	Tu es Petrus	
		170 Faure, bar. solo and chorus.....	12
		Tui Sunt Coeli	
		95 Stehle, Xmas Offertory.....	12

Our Supplements This Month

Please note that the supplements are for sale separately only in the form listed below.

No. 26—Hymns for Lent, compiled by Sisters of Mercy15

For unison, two or four part choruses this eight page collection is most complete. The Stabat Mater, Pange Lingua, and Vexilla Regis, with four dignified English hymns adapt themselves to frequent use during Lent. There really aren't many hymns with English words, available for Lenten use you know. Few are more popular than these, and still fewer come in such an inexpensive collection.

No. 59—Hosanna Filio David; Ingre-diente Domino, Rev. Ign. M. Wilkens O. F. M.20

Father Wilkens is ever welcome as a contributor to the realm of church music. His music is practical, it is popular, and devotional. Look at these two compositions. How could the Palm Sunday service be better embellished than by these majestic motets? They are not hard, as you can see, yet they are worth while doing.

The Hosanna is sung after the Asperges before the priest proceeds to bless the palms.

The Ingre-giente is sung when the procession re-enters the church.

COMING SUPPLEMENTS

Music for first Mass of a Priest in simple, practical arrangements by Dom Gregory Hugle, O. S. B., with explanatory notes.

New school song, and an arrangement of Anton Bruckners Te Deum, by Rev. Ludwig Bonvid, S. J., with a review of the life and works of Anton Bruckner by Father Bonvin.

Haec Dies by Ett, Christus Vincit, by Nivelles, Terra Tremuit by McDonough, and Hymns for Easter in next month's issue.

Asperges, Vidi Aquam, by W. J. Marsh, Benediction Music, by Rene L. Becker, and Paul Tonner.

Advance pages of new Gregorian chant book for schools.

Watch for The CAECILIA during 1931. See it improve and grow.

CAN YOUR SINGERS ANSWER THESE QUESTIONS?

QUESTIONS

- 1—Is the organ permissible at all during Lent?
- 2—When is the Vidi Aquam sung?
- 3—When was the Cecilian Society Founded?
- 4—What is a liturgical function?
- 5—Did the choir always sing the Ordinary of the Mass?

ANSWERS

- 1—On the 4th Sunday in Lent (Laetare Sunday) the organ is played. Also during the Gloria on Holy Thursday (It is not permitted to play the organ before or after the Gloria.) The organ is then silent until the Gloria on Holy Saturday after which the organ is used.
- 2—Beginning Easter Sunday until Pentecost Sunday, inclusive, the Vidi Aquam is sung instead of the Asperges Me.
- 3—In 1868 in Bamberg. On Dec. 10, 1870 followed the Papal brief of sanction and on May 1, 1871 Dr. Franz Witt was elected the first President.
- 4—A liturgical function is one that is taken from the Breviary, Missal or Ritual. Non liturgical functions are: Stations of the Cross, Holy Hour, Three Hours Agony Service, etc.
- 5—No, not until the 10th and 11th centuries when elaborate chants took place of recitatives and singers were assigned parts formerly performed by the priests assisting on the altar.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

THE NEW VICTOR RECORDINGS

(Continued from page 3)

Alleluia Justus Germinabit Sicut Liliū: Et Florebit in Aeternum Ante Dominum. Alleluia the just man shall spring as the lily; and shall flourish forever before the Lord. (Osee, 14, 6.)

B—Memento Verbi Tui (Communion of 20th Sunday after Pentecost.)

Quinque Prudentes (Communion of Mass of Virgins.)

Pascha Nostrum (Communion of Easter Sunday.)

(Dom Gajard's Comment) "These three Communion are in three different modalities. The first in the fourth mode, in meditative and gentle in character. The opening phrase like a soaring flight, descends in ternary groups, and the second gives the impression of a modulation introduced by the si natural. **Quinque Prudentes**, in the fifth mode, is descriptive of the text, beginning with a graceful recitative, followed by an almost dramatic rise to the climax of the melody on the word: **Exite**.

Pascha Nostrum, in the sixth mode, is radiant with the joy of Easter. The second phrase swaying to and fro in perfect poise, and the crescendo of the three-fold **Alleluia** brings the composition to an end. Much of the charm of the first two pieces is due to the series of lights accents, poised on the "up-beat" of the measure, soft and undulating: "Memento verbi tui servo tuo Domine....; and.... in vasis suis cum lampadibus."

(The Texts)

Memento verbi tui, servo tuo Domine, In quo mihi spem dedisti: Haec me consolata est in humilitate mea. (Psalm 118, Verses 49, 50.)

Remember thy promise, to thy servant O Lord, by which to me hope thou hast given: This promise has consoled me in my affliction.

Quinque prudentes virgines acceperunt oleum in vasis suis cum lampadibus: Media autem nocte clamor factus est: Ecce sponsus venit: Exite obviam Christo Domino. (Matthew, Chapter 25, Verses 4 and 6.)

But the five wise virgins put oil in their vessels with the lamps: And at midnight a cry was made; Behold the bridegroom cometh: go ye forth to meet Christ the Lord.

Pascha Nostrum, immolatus est Christus, Alleluia. Itaque epulemur in azymis sinceritatis et veritatis. Alleluia, Alleluia, Alleluia.

Our Pasch, is immolated Christ, Alleluia. Therefore let us feast with the unleavened bread of sincerity and truth. Alleluia, Alleluia, Alleluia. (St. Paul I to Cor. Chapt. V, Verses 7-8.)

RECORD NO. 7345

A—Ad Te Leavi. (Offertory: 1st Sunday of Advent.)

Meditabor. (Offertory: 2nd Sunday of Lent.)

(Dom Gajard's Comment)

These two Offertories are typical melodies of the second mode covering, as they do, a small range. The constant reiteration of the fa (dominant), around which note the whole melody revolves, is characteristic. In the first piece the fa is attacked boldly: "Deus.....non erubescam....neque, giving an impression of firm confidence, of assurance. The second piece is more meditative in character, but the word dilexi is twice brought out with a fine elan and in bold relief."

(The texts.)

Ad Te levavi animam meam: Deus meus, in te confido, non erubescam: Neque irideant me inimici mei: Etenim universi qui Te expectant, non confundentur. (Psalm No. 24, Verses 1-3.)

To Thee have I lifted up my soul: My God, in Thee I trust, let me not be ashamed: Neither let my enemies laugh at me: for all who wait on Thee, shall not be confounded.

Meditabor in mandatis tui quae dilexi valde et levabo manus meas ad mandata tua quae dilexi. (Psalm 118, Verse 47, 48.)

I will meditate on thy commandments which I have loved exceedingly and I will lift up my hands to thy commandments which I have loved.

B—Montes Gelboe. (See next month's issue of CAECILIA.)

Custodi Me (Offertory: Tuesday in Holy Week.)

(Dom Gajard's Comment)

Custodi Me, like **Montes Gelboe**, is in the first mode, but a more ancient composition. It is the plaint of Christ at the approach of the Passion. With suppliant tenderness, the second phrase hovers insistently about the fa, and comes to a swift conclusion, like a modulation of peace, upon the final, re.

(The Text)

Custodi me, Domine, de manu peccatoris: et ab hominibus iniquis eripe me. Psalm 139, Verse 5.

Guard me O Lord from the hands of sinners, and from wicked men, snatch me.

RECORD 7346

A—Ecce Quomodo Moritur Justus. Responsory No. 6, Tenebrae: Holy Saturday.

(Dom Gajard's Comment.)

This is a tender poignant meditation on the death and burial of Christ. The constant recurrence of the si natural gives an impression of light and plenitude. Toward the end the si flat appears with nuances of prolongation which gather up the melody for an ending of final, ecstatic peace: et erit in pace memoria ejus.

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(The Text)

Ecce quomodo moritur Justus, et nemo percipit corde; et viri justi tolluntur et nemo considerat: a facie iniquitatis sublati sunt: et erit in pace memoria ejus. Tamquam agnus coram ton-dente se obmutuit, et non aperuit os suum: De Angustia et de judicio sublati sunt. Et erit.... ecce....

Behold how dieth the Just One, et no one taketh it to heart; and just men are taken away and no one considereth it; on account of iniquity, the Just One is taken away. And his memory shall be in peace. As a lamb before the shearer, He was silent; and he opened not his mouth. From distress and from judgment He was taken away.

* * * * *

B—Tenebrae Factate Sunt. Responsory No. 5, Tenebrae: (Good Friday.)

(Dom Gajard's Comment.)

This description of the death of Christ takes the form of a triptych. The first part is an ornate recitative; the second, the great cry from the Cross, *Deus meus*, which the voice attacks by a leap of a sixth and a further rise from *re* to *sol*, to alight on *si*; the third part is once more a recitative, beginning on *fa*, this downward curve of the melody suggesting eloquently the bowed head, the last sigh.

(The Text)

Tenebrae factate sunt, dum crucifixissent Jesum Judaei: et circa horam nonam exclamavit Jesus voce magna: Deus Meus, ut quid dereliquisti me? Et inclinato capite, emisit spiritum. Vers. exclamans Jesus voce magna, ait: Pater, in manus tuas commendo spiritum meum. Et inclinato, etc. Darkness covered the earth whilst the Jews crucified Jesus: and about the ninth hour, Jesus cried out with a loud voice: My God why hast Thou forsaken me? And bowing his head, he gave up the ghost: Crying out Jesus with a loud voice said: Father into thy hands I commend my spirit. And bowing....

RECORD NO. 7347

(See Last Issue of CAECILIA.)

RECORD NO. 7348

A—Spiritus Domini. (Introit: Pentecost Sunday.)

Spiritus Sanctus. (Communio: Pentecost Monday.)

Spiritus Qui a Patre. (Communio: Pentecost Tuesday.)

(Dom Gajard's Comment.)

The three pieces are in the eighth mode and are all from the Liturgy of Pentecost. The first is broad, joyful, solemn, full of enthusiasm with a magnificent elan. The others are lighter in character but charming in their direct simplicity.

(The Texts.)

Spiritus domini replevit orbem terrarum. Alleluia. Et hoc quod continet omnia, habet scientiam vocis. Alleluia, Alleluia, Alleluia. (Wisdom, Chap. 1, Verse 7.) *Psalm No. 67, Verse 2. Exsurgat Deus et dissipentur inimici ejus: Et fugiant qui oderunt eum, a facie Ejus. Gloria Patri....etc.* The Spirit of the Lord hath filled the whole earth. Alleluia. And that which containeth all things, hath knowledge of the voice. Alleluia, Alleluia, Alleluia. Let God arise and let be dispersed his enemies: And let flee those who hate Him, before his face. Glory be to the Father, etc.

* * * * *

Spiritus Sanctus docebit vos Alleluia. Quaecumque dixerō vobis. Alleluia.

The Holy Ghost shall teach you Alleluia, whatever I shall have said to you." (John, Chap. 14, Verse 26.)

* * * * *

Spiritus qui a Patre procedit, Alleluia, ille me clarificabit, Alleluia.

The Spirit who from the Father proceedeth, Alleluia, He shall clarify me, Alleluia. (John, Chap. 15, Verse 26.)

B—Da Pacem. (Introit of Mass: 18th Sunday after Pentecost.)

Kyrie Eleison. (From Mass: Orbis Factor No. X.)

(Dom Gajard's Comment.)

These two pieces are admirable examples of the first mode. *Da Pacem* is a prayer for peace, so serene and tender that it seems to convey the peace for which it asks. Note particularly the descending monosyllabic passage: *sustinentibus te*, and the gathering up of the melody about the words: *servi tui, plebis vae Israel*.

The rises the appeal of the Litany in the *Kyrie X ad libitum*, simple in form, sober of feeling, distinguished in character, the prototype of *Kyrie XI (Orbis Factor)* which is a later and inferior version.

(The Text.)

Da pacem Domine sustinentibus te, ut prophetae tui fideles inveniantur: Exaudi preces servi tui, et plebis tuae Israel. (Eccles. 36, 18.) (Psalm No. 121, Verse 1.) *Laetatus sum in his quae dicta sunt mihi: In domo Domini ebimus. Gloria Patri....etc.*

Give peace to them O Lord who patiently wait for thee that thy prophets may be found faithful: Hear the prayers of thy servant, and of they people Israel. I rejoiced at the things that were said to me. Into the house of the Lord, we shall go. Glory be to the Father, etc.

KYRIE Eleison. (For text see last issue of CAECILIA.)

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Our Future Choirmasters and Choristers

With the increased attention to music, in the public and parochial school, better readers of music should be developed. With the increased use of the radio, a better taste in church music should result among those who formerly never heard good church music.

The opportunities for better choirs in the future are present, if only we will seize them. The obstacle to be overcome is INDIFFERENCE, or INERTIA, or LACK OF VISION, or some other such characteristic of the people of today. That we are becoming listeners and not performers is widely known.

Don't let that passive tendency creep into your community. Start with the children. Make them sing hymns and simple chants. Then when they grow up they can assist the choir. They will know the common hymns and chants, and thus rehearsals will be easy and pleasant, and congregational singing that much more possible later on.

The school is the place to begin. In some parochial schools, choir attendance is compulsory to all students for 2 years, and optional for 2 years thereafter. The result is that the church always has a group to assist at services, and as adults these pupils will better appreciate choir work, and bring intelligent participation into the choir performances.

In the schools of today are the future choirmasters and choristers. Develop the latent and innate musical talents of those who come under your influence. The great musical performers of the old days, had their start in the church choirs. We must start now to counteract the indifference brought about by "Radio listening" by capitalizing the better taste which good radio programs develop. Turn it into an incentive for "Better Performance."

With facilities we have now, church music should reach new heights of glory in the coming century. Electric organ actions, Electric recordings to serve as models, Radio to bring master performances to your door, schools to give courses in music, scholars to disseminate the science of music, all of these are at our disposal. Think what the masters of the ancient centuries would have given for just one day with such things at their disposal.

We are derelict in our duties and responsibilities, if we fail to utilize the advantages

we have been given. We should use each faculty in praise of God. Whatever improves that faculty or develops its perfection, therefore is worthy of our attention. Music training perfects the oral expressions of our praise, by more perfect form in presentation. Music is mentioned in the Bible many times, and with the ages of growth in civilization it is our specific duty to give adequate attention to music training in our schools.

Copying

The September 13 issue of *The Publishers Weekly* printed the following editorial:

"The opening of another school year is an appropriate time to bring to mind again the unfortunate situation that has grown up in some colleges of appropriating, without payment or permission, the contents of textbooks and reprinting them by one of the common reproductive processes for distribution in class. It is hard to believe when the facts are brought to their attention that teachers connected with well-established institutions and themselves full of pride in their profession should feel so little hesitation in stealing the hard work of others, in spite of the Copyright Law and common ethical standards. In some places this reprinting has been done for profit, and has been resold in multigraphed form, but usually it is done because a teacher thinks that he can save money for his class by taking out selected chapters from various books and putting them into cheaper form. That the fundamental work of the book is that of the author and the publisher is not considered. The reprinter thinks that a book is simply paper and printing and that the student and teacher owe no obligation to those who have done the preparatory work.

"Publishers have been somewhat tolerant in some cases of this type of thieving because of the general reputation of the institutions which are the culprits, but it should be remembered that it is an offense punishable by imprisonment not exceeding one year or a fine not less than \$100 or more than \$1,000, or both. Booksellers in college communities should do their part in spreading the general understanding of this situation, what the law means and what common honesty should mean."

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Digest of Novelties

Best New Issues We Have Seen

(Editor's Note: No favoritism or discrimination towards any publisher or composer is exercised in this column. We list only the best of the things we have seen.)

*—Good **—Excellent ***—Exceptional

CHORUSES

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- * **Cantate Domino**, (S. A., T. B.) G. Recli. .10
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- Mass in honor of St. Lawrence**, J. A. Schehl. (S. A. T. B.) and (T. T. B. B.) (Fischer) .80
- Missa Orbis Factor**, Rev. Carlo Rossini..... .80
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- Mass in honor of St. Therese**, Jos. Moos.... .80
(S. A. T. B.) (Fischer)

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The test of popularity is in the reprinting of various compositions. Such numbers are proven worth while by actual test, and so outrank New Issues in interest oftentimes.

The following publications have been recently reprinted:

- No. 242—Asperges Me** (S. A. T. B.)
Stephen A. Erst12
Vidi Aquam (S. A. T. B.) Witska
- No. 305—Good Night Sweet Jesus**,
"Father Curry"25
- No. 437—Hymns to the Sacred Heart**,
J. Singenberger
- No. 57—Cor Jesu** (S. A. T. B.) R. R. Terry .12
- No. 363—Choral Mass** (S. A. T. B.)
W. J. Marsh60
- No. 29—Hymns to the Blessed Sacrament**,
Sisters of Mercy15
- No. 215—17 Hymns from The Standard**
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